the mass art paper

ISSUE #7 APRIL 7, 1970

THE INCREDIBLE FACULTY MEETING

Two flaming "radicals", Tom Dempsey and Michael O'Sullivan, thrust themselves into the atmosphere of a powderkeg faculty meeting room piled full of large virgin egos (egos untouched by the Clenched Red Fist of "Student Power"). Consider the ensuing explosion.

- Paul Shea talked about the need for a balance between "freedom and responsibility". He said that "radical" art, such as some that was submitted to him (which he did not accept) as an assignment for his sociology class last semester, would "produce an uproar in the legislature". He also spoke directly of Dempsey and O'Sullivan when he mentioned the "cutting out the cancer, but not killing the patient" strategy.

- Paul Muller asked if we weren't overestimating the "radical" trend in the college.

- Jack Nolan asked if there is a possible way of judging "radical" art.

- Dean Steeger tried to bring the focus of the meeting back on the tentative curriculum for next year.

- George Greenemyer spoke directly to Dempsey and O'Sullivan, saying that he was upset because, "I don't like to be pushed by these guys who want absolute freedom."

- Paul Muller said he advocated more of a "dialogue" than we now have between students and faculty.

- Dempsey: "Just wait until they condemn Bobby Seale to death. Just wait."

- When Dempsey said something about student power, Lowry Burgess said, "You don't have any power...don't kid yourself."

- Tom Burke said that the "courage" of these "radical" (editor's quote) students' "convictions should be pushed further. They should pick the institution that gives them what they want."

- Jack Nolan said something, the most important and ironic part of which was, "We're rational people." He then spoke about the proposed curriculum as being "over-structured" and "over-committed", and said that the college should be "an arena for growth and development for everybody, including faculty and administration."

- Paul Muller brought up "nihilistic" students and asked, "How do we get to them?"
- Harris Barron said, "By getting to them the way a parent gets to a child."
- Lee Kane objected to the much vocalized need to define the direction of the college. She said it would be making "too much of a box" for ourselves, and likened the potential results to the conditions in "1984".
- Jeremy Foss disagreed with Lee Kane. He said she was giving a "facile answer" to "tough questions", If we don't confront the questions, we'll have to react to one crisis after another." In reference to Dempsey's statement concerning the need to "to live politics", which baffled a number of people in the faculty, he said that questioning the current directions in art "leads to political thinking".
- Paul Shea said (back to defining the future), "Long range viewism doesn't give us much, society thinks".
- Russell Doucette spoke of the need for "tolerance".
- Harris Barron defended Dempsey and O'Sullivan by saying they were "tender as to supporting life".
- Lowry Burgess talked of the "pressure of society" and the question that disturbs artists today: "How can we justify art?"
- Jack Nolan said that he thought it is "a serious mistake that the college has to work on those problems", the college must "solve its problems". We shouldn't "attempt to solve the problems of the larger society".
- Dr. Hawthorne said that there was a "different kind of anxiety that the kids live with" than the kind they (the faculty) live with, and that the students were "taking it (anxiety) out on us".
- Jack Nolan said that "the major problem isn't curriculum", it is the "general tenor of apprehension, self-doubt" within Mass. Art.
- Carl Gibson said that students like Dempsey and O'Sullivan either weren't "properly challenged" or they didn't "want to be challenged." Both radicals and conservatives, he said, must be able to work within the program - if this isn't met, "the students should be asked to leave".
- Arthur Hoener said, in reference to political issues, "you're dealing with a problem that is irrelevant to what happens within the institution". He felt that his right to teach was being threatened, and spoke of an "infectious lack of freedom".
- Jack Nolan asked Mr. Hoener what the constraints he felt were.
- Mr. Hoener said he questioned "how many people have been able to work in their studios this past year" and added that his studio hours had gone into decline. "The feel of the whole thing", he said, "is not right".

By this time Dempsey, O'Sullivan and many teachers had left, and the discussion wormed its way into the difficult, abstract question of the relationship of the college's direction to the direction of today's art. Mr. Foss, first valiantly and then fatiguedly, carried most of the talking. Finally, this gigantic topic, too, was left unresolved and those faculty members and administrators who were left proceeded to yet another committee meeting.

Unfortunately, we arrived at the meeting after the initial holocaust had taken place. It seems what Michael O'Sullivan and Tom Dempsey wanted was "freedom" and specifically, no structure imposed by the curriculum. The reaction to this was stunning. The faculty, with several exceptions, behaved as though its collective life had been thrown to 800

(continued on page 2)

Editorial I

A CRITICAL QUESTION —— ARE MASS. ART STUDENTS TEACHABLE!

Lately there has been a great clamor about the need toinvestigate "where the college is going." The fact is that without a strong student body, Mass Art cannot go anywhere. Even with the advantages of a progressive administration and an exceptionally able faculty, the college could not reach a higher standard of education unless it substantially improves the caliber of students it admits.

One peril of the state college system is that is is content to attract the "average" unadventurous mind. It values regimented diligence far above ingeniousness (even in its art branch, supposedly the incubator for Massachusetts' creative genius). Its raison d'ëtre, apparently, is to provide a conveyer belt for the promotion of the subordinate American, the little man (little on sensibility, not necessarily on financial resources); after all, in America, everyone has the right to seem educated.

The college must carefully assess its purposes from this angle. Is this institution's aim to furnish degrees to the mediocre portion of the populace (someone presumably should provide a"formal"education for mediocrity,) or should we concentrate on the challenge of the extraordinary?

Consider the present situation:

I. An energetic moron could academically "excell " at Mass. Art (and many have). Frustrated fine arts teachers have been forced to base evaluations on quantity because real inventiveness, the core of art, is so rare here. The liberal arts are in an even worse dilemma. One -good- liberal arts teacher recently said that she periodically had to "adjust" herself to the fact that so few students are "willing to think." (Several students dropped out of an English course because they were required to wade through seven excruciating books and, they said, the course forced them to "think too hard." There are countless other examples of this attitude.)

Dr. Steeger told the paper recently that he attributed the current high absence rate to uninspired teaching. The teaching at the college is, in fact, not wholly ideal, but the amount of good teaching is growing far out of proportion to the amount of ability, will, or whatever, on the part of the students to Learn.

II. Those few students who have the gumption to speak or make visual their thoughts often verge on Napoleonic delusions of grandeur; they are in constant dange r of unrealistically allowing their egos to balloon. As as a result of having displayed little more than the vital signs of life, they have automatically excelled. These people, the editor included, are hardly superior thinkers. Yet we are labelled "student leaders" simply because its been so easy to be better than nothing.

III. There are those few, including Tom Dempsey and Michael O'Sullivan (see pg. 1), who would try to prod an awakening of human consciousness by threatening it, to no avail. The sad fact is that flogging dead horses can't resurrect them. Those who care, care; those who don't, won't. The present unconscious student carcass will never really understand why it is being lashed. Hope, then, lies in the new life coming into this place. It will be interesting to see if this year's nuances in admissions procedures can provide a solution to the present dearth of student activism. (By this we do not mean exclusively political involvement. We mean a manifestation of real integrity and ingenuity.)

In a recent NET newscast, commentator Robert Barram chastised those "who spoke of mediocrity as though it should be tolerated and even given legislative approval. "That", he added "isn't good enough for me." Nor should it be good enough for any"institute of higher learning", especially one that purports to harbor creativity.

(continued from page 1)

bloodthirsty "radical" mouths, as though the demands of two very audible students represented the sentiment, and particularly, the energy, of them all. Take heart, teachers, the same anemia that keeps the general student body from producing active art will also keep it from taking an active stand in "political" issues. There simply aren't enough "radicals" in the college to warrant the kind of panic displayed at that incredible faculty meeting.

- At one point during the afternoon, Jack Nolan said, "the thing that's holding this place back is fear". Amen.

Editorial II

We wonder about the following:

1. the painting by Robert Moore that the Student Government Association bought at the art auction for $250 as a "gesture"/gift to Henry Steeger on his departure from Mass Art,

2. the status of the "elections" of next year's SGA officials,

3. the activities of the Sga over the past year,

4. how the officials of the SGA feel about recognition of the Black Student Union,

5. the resignation of Nancy Polowski as secretary of the SGA

Unfortunately, Mr. Siccone, President of the SGA, has been unavailable for comment.

Barbara DuVal

TO THE QUESTION: WHAT ARE THEY DOING? CAN YOU DIG THIS?

In March of 1970, the eighteen Black students at Mass Art joined together to form an organization to be known as the Black Artists Union. The purpose of this Union is: to concentrate on a greater awareness of the Black students' creative process, to enhance and enlighten each other with positive thought and awareness of the problems facing us as ones that can be resolved, if they are moved upon with great concern and motivation. The aptitude of the Union must be for the liberation of Black people to the arts and other facilities at our disposal, and must occupy a progressive place in the development of Afro-American art. The ideals of the Union in its creative function is to improve our community and to overcome any obstacles that separate us from our people, and to fix our vision on the beauty that can be drawn from Blackness

On March 9th the Black Artists Union submitted a list of ten demands to the administration, Jack Nolan in particular, you know, him being president and all. As for Mc Gavern, with his hey baby what's happening, (he knows), and his , Ya got a cigarette? He had his chance, him said his horn was boke; I'm not his baby and I don't smoke.
Here are some of the reasons for these demands:

The institutional racism , conscious and unconscious, that has and still does exist in the college. The inconsistencies in the so-called disadvantaged program. No attempt to replace the racist structure used to steal and hide the artistic and scientific contributions of Black peoples to civilization past and present; Black people gave, and continue to give these to the world. No commitment , on the part of the administration, to the problems of its Black students and Black people. The lack of involvemant and personal commitment, on the part of the student body, to the life and growth of the college. On allof these points the faculty is not immune. Jack Nolan made a commitment, he marched in the Moratorium. When will you take care of your own? Oh you thought you were, well, surprise! How can you expect us to sit here and watch you support a fight against the injustices of a war you started, and ignore the injustices acted out on Black people right here? No good! Let's make it real. To the faculty and student body we say, this is your own school, what part do you play? Without the ten demands, submitted by the Black Artists Union, there would have been no attempt to recognize or change. This small list of atrocities is alive and well in our school. Whether or not these injusticiesbegan here, or are consistent with those in other institutions across this nation,it is no reason to excuse or allow them to persist. Mass. Art is not immune. The struggle for self- determination is one in which Black people must partake, and to this end we pledge our full support.

The demande submitted to the administration and president were as follows: 1. The recruitment of fifty Black students for September of 1970. 2. That Blacks should represent at least 10% of the student body in the enrollment for each and every new year. 3. The hiring of more Black faculty and administrative personnel, and the observance of all Black holidays. 4. The Black Students Union should have some say in the final decisions of the hiring of all Black faculty and administrative personnel, 5. That appropriations out of the school's operating budget be geared to the recruitment and financing of its Black students. 6 . That members of the Black Artists Union be in charge of , and paid through the work-study program for the recruitment of Black students. 7. That the college provide an adequate place for the members of the Black Artists Union to conduct their meetings and business for recruitment. 8. That the Black Artists Union be provided a vehicle to aid in the fulfilment of our creative functions. 9. That the college provide more scholarships for Black Students. 10. That the College provide an Afro-American studies program;;entailing : African and Afro-American art history, films, tapes, records, and any other information that is pertinent to its Black students. The purposes of these demands are well defined in the constitution of the Black Artists Union. Our real needs have not been answered by the present administration, and we feel it is the duty and responsibility of Mass Art to execute the above actions described by and for its Black Students.

A week prior to these demands, we submitted our constitution to the student government. On the 14th of March Jack Nolan Met with the Black Artists Union to answer the ten demands presented to him. This was his reply:
"I have reviewed the list and concurred with its policy and program goals. Furthermore I welcome the active participation of your organization, as indicated in the list . In pursuit of these programs , I do not concur with item eight which would provide a vehicle for use by the Black Artists Union, since I see no prospect for the college to provide that resource in the fordeeable future. With that exception, I am prepared to support the programs with the powers and resources of my office."
(Signed) Jack Nolan.

The Union then accepted this statement with mention of negotiations to be initiated around item eight of the ten demands. Later that afternoon the Black Artists Union met with the stu - dent Council on the question of being granted a charter. After the initial question and answer period, a vote was taken and we were granted the charter unanimously. Remember what Eldridge Cleaver said, " If you're not part of the solution, you're part of the problem." This is our part, where's yours? This is what we're doing, what are you doing?

All power to the people
Black power to Black people!

--the Black Artists Union of
Mass. College of Art.

"STEEGER RESIGNS"

Dr. Henry Steeger,Academic Dean of the college has resigned from his office and will not return next year.

Dr. Steeger is an alumnae of Mass. Art, having recieved his B.S. in Education in 1950. He later recieved his M.A. from Columbia, and an Ed.D. from Boston University in 1966.Dr. Steeger has been with the college as an administrator since 1960 when he became the Dean of Mass.Art. He was Acting President of Mass. Art last year.

Dr. Steeger gave as his reason for resignation a need for a change, saying that he "felt(he) owed it to his wife and children."

LETTERS

To The Editors:

I would like to comment on the editorial which cited 'recent college decisions'. Having known the school first as a student in the mid-fifties and, as a teacher of the past seven years, I find that I have this year a healthy and unashamed pride in its struggle to be first rate.

That despite real problems of budget, the fears that educational institutions bring toward ideas of change and growth, priorities of development , a constant lack of space and hardware, I feel this school is going to be a significant place to help esthetic inventors develop themselves. It has, since I have known it, been a place where lots happened 'in spite of' rather than 'because of.'

Talking with graduates who have gone to other schools, and people who visit now from R.I.S.D., the Museum School, and B.U., they attest to what they see and feel is a new pulse here. Blind Faith? No. Rather, a willingness to join in the efforts to make the quality of life here a vibrant and exciting experience for the students and faculty.

Washington: I did not volunteer to go, and when asked by the administration said 'yes', even though, frankly ,I wanted to put my energy into my own work for that three-day period. It turned out to be four days there , with no letup except hurried eating and an interviewing marathon (from 9 AM to 1-1:30 AM) 15 - 16 hours each day until one hour before we were to depart on Saturday. Then an all night meeting that next Sunday to convey to president Nolan what we had found as well as some of the perspective we gained looking back at the college from the vantage of contacts with new and capable people who deal with similar problems.

It took me three days to relax enough to overcome the exhaustion of exciting contact with some great people and the insomnia which a high level of output brings to a strange bed. Objectively, what we had experienced in four full days was worth a 2-1/2 year tour of major art schools around this country, Canada, Mexico, and England. In the comparison, the new Massachusetts College of Art seemed better than most in its willingness to search for and manifest change for overall improvement. Invariably, our respondents told us we were the most thorough, real , and human team there, and when we would apologize for the long wait (hours), they would remark that it had been worth it, compared to shallow treatment by other schools.

I went to Washington as an amateur interviewer but as a professional artist with fifteen years of hard involvement in making and showing sculpture, as well as recent work in full-scale new media theatre production. I thought at least I could spot people who were first rate inventors with commitment and energy, and brains, and with enough maturity to be not afraid of the human aspects of being alive--or of contact with energetic and developing young--with the spirit and zest to communicate some of it.

Dean McGavern brought, along with enormous energy, a keen, practised and objective sociologist's eye that focused on the person we were facing, in terms of his ability to reach any of us with what he had.

The candidates were told only at the close of the interview that Frank Siccone was president of Student Government. For some people, being screened by a student was not altogether desirable. For most, the situation indicated a kind of school attitude conducive to an open society.

In terms of team effectiveness, perception, and analytic skill, one might ask Mr. Muller and Mr. Hopkins who were present and observed on the second evening. Candidates were evaluated and graded separately by all three interviewers on a pre-determined scale, and in addition, were further described by written statements relative to their assets (or liabilities) as we saw them. Our opinions were unanimous on the twenty or so applicants who received Excellent ratings.

It is not difficult to recognize really superior people that show not only alive, high level work, but are exciting to encounter as developed human beings. The same was true in our recent review boards.

Those that were classed Undesirable, for one or several reasons, also found us in general agreement. The folder marked 'possible' received applicants over which the most discussion ensued.

That we saw 'only one hundred thirty out of over two hundred people' is a fact that needs no defense. If we had come with more of our own cash we would have stayed to see all who waited. We worked all the time we were there, from discussion of the previous day's stars at 8 am breakfast to exhaustion at one thirty the next morning.

We came as anonymous non-members of the College Art association. WE left Washington with the strong sense that a lot of good people from other schools that had contact with us felt that Massachusetts College of Art is a school worth watching or joining in the next few years.

Any of the people in the Washington 'Excellent' folder would not only be stimulating new faculty inputs for students and teachers; they would in addition bring new points of view as well as much energy and spirit. Whether or not they join us here, some of their work will be seen in the Boston area next fall, at the Ward-Nasse gallery.

Harris Barron

Harris Barron
March 1970

March 13,1970

Editor- The Mass Art Paper:

I am in receipt of your Mass. Art Paper.

One column by Leo Abbett seemed so confused and tragic and yet so characteristic of the current turmoil in art teaching that I felt a rebuttal is in order.

Structure and teaching do not smother creativity. The old masters were dynamos of creativity but were well disciplined and trained. As each apprentice learned from his master he built on this knowledge and quality and techniques advanced.

Young people -all people- need purpose, direction, dedication and discipline. Self-discipline. Without discipline and dedication they can't be educated or train themselves. They make lots of noise and lots of movement without progress.

The role of the teacher is to open doors into areas of skills and knowledge. To bring the wisdom of the past and inspire the future. It would take a lifetime to discover for himself what dedicated teachers can present with order and discipline.

Mr. Abbett downgrades the Saturday class exhibit. I did not see it but I visited Mass. Art during the recent open house with four other members of my staff. We were not impressed with the quality of the student and faculty exhibits or the work in the classrooms whenever one could find some. They were in the main superficially eclectic of some contemporary trends without the knowledge or sensativity of the originators. The classroom situations were pitiful with few students working. The overall attitude was frivolous and disorganized. The professors I spoke to, many old friends, seemed depressed and discouraged that they no longer could teach students they could not find. In these precious formative years what opportunities were being wasted,opportunities to learn so many skills and technical information, to have your path made easier and more secure. Many appeared to prefer painting at home or not to attend class at all. Do you think creative people can do their thing without discipline,training and raw work? Blisters belong on your hands, not your rears.

The overall confusion one felt at Mass. Art was not a good argument to push for a big new art center which seemed to be the point of the open house and the"urgent action needed" bulletin just recieved. Two of my instructors, both Mass. Art graduates, commented," Perhaps they should be taken over by the U of Mass. They seem to be falling apart by themselves."

And the students we saw and spoke to- so resentful of the conformity of the establishment - were themselves conforming in the most blatant,clicke manner imaginable. The long hair, the bleached and streaked clothes, the faddism of today, conforming without spontaneity, values muddled and confused, suspicious and cynical, surprisingly emotionally immature, all cast in the same mold.

What happens after graduation? Students who have not been disciplined in areas certainly can't teach them. The commercial world's demands are very exacting. Without a sound knowledge of the techniques involved, who will lure you? If you want complete freedom in school, are you prepared to meet someone else's exacting demands to earn a living? Years later you will appreciate the teachers who taught you and trained you. Those that shared coffee and little else are castigated. To be truly creative, Mr. Abbett, one should learn the grammar of the language they wish to speak and then speak with authority. The creative mind will not arrive at something new.

Current fads pass, but a sound structured and disciplined training will last a lifetime. Why pay money to attend a school and then resist what it has to offer?

In conclusion, my young friend, what the over 30 generation (that makes you so up tight) has that youth lacks is experience.

Sincerely,

Professor J. David Broudo
Chairman, Art Department
Endicott Junior College
Beverly, Mass.

March 25, 1970 8:30 P.M.

Kevin Dewey removed his clothing and gave of himself.

Ecce Homo

Ecce Homo

Ecce Homo

Al Ferreira
III-5

March 26th

In Issue #6 of the Mass. Art Paper the nature of recent expressions of school spirit was questioned. In form of rebuttal we wish to make the following statement.

If it is the opinion of the Paper that school spirit during the art auction was exemplified only by those who submitted works of art for exhibition and eventual sale, we wish to clarify the situation and make it possible for those who think this way to see it like it is.

Many individuals from the student body, faculty and alumnae submitted works of art for the auction, but only three or four of these joined the committees and had anything to do with the mechanics of bringing off the actual auction and its ultimate success. Of these few, only two recieved monetary compensation for the auction of their works.

When President Nolan requested a list of students on the auction committee in order to thank all of them, upwards of 40 names were given. The committee also listed the names of several staff members who were extremely cooperative and generous of their time and assistance.

If monetary gain was not the motive for these individuals' school spirit,what then was?

The Paper gives the Paint-In as an example of school spirit, but the ephemeral quality of that one day action was not conducive to establishing more than a nodding acquaintance with one's fellow students. The three week preparation of the auction, on the other hand, resulted in a group of approximately 50-60 persons from all departments of the school who know each other's names (first and last) and are now good friends.

An often heard comment among students on the committees both during and after the actual event of the auction was that it was a great experience, they had met many people, and most important of all, that they really felt the spirit of the school.

The tendency of the Paper to endow school spirit with some political aspect is indeed interesting if not unpropitious. If it is the opinion of the school paper that events such as the Paint-In/Clean-Up and the Art Auction are political in nature, we state emphatically that such cooperative actions within our "community" are not viewed by us as being within a political framework, nor do we participate in such community actions for some vague political gain.

Perhaps it was the misfortune of the Paper to use the above events as examples in its lament over the demise of socio-political spirit at Mass. Art.

Carol Paul
Elaine De Leo
Carol Mitchell
Bill Enright
Anna Comolli
Helene Lubot

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ED.'S NOTE: WE WOULD LIKE TO MAKE IT CLEAR THAT THE OPINIONS OF MARIE ROCK, TO WHOSE ARTICLE THIS LETTER REFERS, ARE NOT NECESSARILY THE OPINIONS OF THE PAPER ITSELF.

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DRUGS QUESTIONNAIRE, RESULTS

These are the results we received from a questionnaire printed in Issue #6 of the Paper. (The questions were taken from a similar questionnaire taken in an issue of PSYCHOLOGY TODAY.) The total number of responses we received was 73.

1. Coffee or tea? Total responses: 72

several times a day:	17
once or twice a day:	30
once or twice a week:	13
once or twice a month:	5
once or twice a year:	1
once or twice only:	0
never:	6

2. Marijuana, hashish, tetrahydrocanibol (synthetic marijuana)? Total responses: 73

several times a day:	5
once or twice a day:	10
once or twice a week:	20
once or twice a month:	11
once or twice a year:	4
once or twice only:	6
never:	17

3. Sedatives or tranquilizers (phenobarbital, chlorpromazine sleeping pills, etc.)? Total responses: 73

several times a day:	1
once or twice a day:	1
once or twice a week:	4
once or twice a month:	9
once or twice a year:	7
once or twice only:	4
never:	47

4. Tobacco? Total responses: 72

several times a day:	21
once or twice a day:	1
once or twice a week:	5
once or twice a month:	3
once or twice a year:	2
once or twice only:	3
never:	37

5. Aspirin or other analgesics? Total responses: 72

several times a day:	1
once or twice a day:	2
once or twice a week:	11
once or twice a month:	34
once or twice a year:	15
once or twice only:	3
never:	6

6. Amphetamine stimulants (Benzadrine, Dexadrine, diet pills, etc.)? Total responses: 71

several times a day:	0
once or twice a day:	5
once or twice a week:	0
once or twice a month:	6
once or twice a year:	7
once or twice only:	0
never:	44

7. Alcohol (wine, beer, liquor)? Total responses: 73

several times a day:	1
once or twice a day:	5
once or twice a week:	24
once or twice a month:	31
once or twice a year:	6
once or twice only:	2
never:	4

8. LSD? Total responses: 73

several times a day:	0
once or twice a day:	0
once or twice a week:	1
once or twice a month:	6
once or twice a year:	11
once or twice only:	5
never:	50

9. Other halucinogens (peyote or mescaline, psilocybin, STP, 5-HT, etc.)? Total responses: 73

several times a day:	0
once or twice a day:	0
once or twice a week:	1
once or twice a month:	8
once or twice a year:	9
once or twice only:	6
never:	49

10. Opiates (Heroin, cocaine, etc.)? Total responses: 73

several times a day:	0
once or twice a day:	0
once or twice a week:	0
once or twice a month:	4
once or twice a year:	6
once or twice only:	5
never:	56

11. Coffee or tea? Total: 73

Very dangerous:	2
Somewhat dangerous:	6
Hard to say:	15
Somewhat safe:	17
Very safe:	33

12. Marijuana, hashish, tetrahydrocannibol (synthetic marijuana)? Total: 73

Very dangerous:	12
Somewhat dangerous:	30
Hard to say:	18
Samewhat safe:	10
Very safe:	3

13. Sedatives or tranquilizers, (phenobarbitol, chlorpomazine, sleeping pills, etc.)? Total: 73

Very dangerous:	12
Somewhat dangerous:	30
Hard to say:	18
Somewhat safe:	10
Very safe:	3

14. Tobacco? Total: 73

Very dangerous:	24
Somewhat dangerous:	34
Hard to say:	7
Somewhat safe:	5
Very safe:	3

15. Aspirin or other analgesics? Total: 73

Very dangerous:	7
Somewhat dangerous:	10
Hard to say:	13
Somewhat safe:	22
Very safe:	21

16. Amphetamine stimulants (Benzadrine, Dexedrine, diet pills, etc.)? Total: 71

Very dangerous:	24
Somewhat dangerous:	31
Hard to say:	5
Somewhat safe:	9
Very safe:	2

17. Alcohol (wine, beer, liquor)? Total: 73

Very dangerous:	7
Somewhat dangerous:	24
Hard to say:	15
Somewhat safe:	21
Very safe:	6

(Drugs questionnaire, continued)

18. LSD? Total: 72

Very dangerous:	41
Somewhat dangerous:	9
Hard to say:	15
Somewhat safe:	6
Very safe:	1

19. Other halucinogens (peyote or mescaline, psilocybin, STP, 5-HT, etc.)? Total: 72

Very dangerous:	34
Somewhat dangerous:	12
Hard to say:	17
somewhat safe:	8
Very safe:	1

20. Opiates, (heroin, cocaine, etc.)? Total: 71

Very dangerous:	58
Somewhat dangerous:	8
Hard to say:	3
Somewhat safe:	1
Very safe:	1

21. Are you:

Student:	69
Teacher:	4

22. If you have used marijuana, what have you usually experienced? Total: 55

Feeling of transcendence; increased awareness of self and reality:	8
Enhanced perceptual awareness; pleasant floating feeling:	23
Little or no effect:	6
Feeling of loss and loneliness; depression and anxiety:	2
Nightmarish illusions; loss of contact with reality:	3
Variations and combinations:	13

23. If you have used LSD, what have you usually experienced? Total: 24

Enhanced perceptual awareness; pleasant floating feeling:	6
Feeling of transcendence; increased awareness of self and reality:	4
Little or no feeling:	6
Feeling of loss and loneliness; depression and anxiety:	4
Variations and combinations:	9

24. Some persons, including doctors and lawyers, maintain that marijuana should be legally available, while others oppose this view. How available do you think marijuana should be?

Totally prohibited:	0
Available only for research:	3
Available only by prescription:	1
As available as liquor:	46
As available as cigarettes:	9
No restrictions at all:	11

25. To what extent do you think LSD should be legally available?

Totally prohibited?	17
Available only for research:	19
Available only by prescrpition:	21
As available as liquor:	4
As available as cigarettes:	0
No restrictions at all:	9
Mandatory:	1

"A DIALOGUE"

Two boys were walking...
Two boys were talking...
outside.
"It's alive you know...?"
"What?"
"Yup, its alive...visual images made, formed...all part of the biological shapes following the patterns of creation...I mean, well you know...you find yourself, and then observe--see what is there...not just what you want."
"I don't know
"I mean...I say it is alive...(existing in no time...lifetime...split-second time) Ah, how do you know that it isn't alive??"
"WHAT!! what isn't alive?"
"Rocks, I'm talking about rocks"
"Rocks???"
"Yup...you got it...ROCKS...beautiful and earthy rocks."
"How do you know it is?"
"What?"
"Alive"
"Because you see...things are all alive... until they are pronounced dead. Do you know of anyone who has pronounced any rocks dead?"
"I don't know"
"Atoms...molecules...atoms... little tiny particles."
"WOW!!ATOMS..."
"Yup,atoms...atoms are alive, atoms are matter, rocks are matter...mental electricity ...endless patterns revolving in my head, all reveal the theme...The phenomenon of existence."
"Ya right...heavy,heavy!!"
"Look, look at that rock...any rock, five minutes, fifteen months, fifty years...a lifetime, no movement...rocks are DEAD"
"But I don't understand...you said..."
"NO, can't you see...chromosomical milotic movements moving through time and space... ya...it's material seeking itself."
"Phew!!Matter...energy...heavy"
"I mean not one lifetime can see it, not many lifetimes...think about it...to a rock our lifetime (man's) is but a split millionth of a second flash (as light from another galaxy) how could one then ever detect a breath from a rock? One feels life. They can't really detect our living (except for that small flash) and we can"t detect them, for to us its slow...very very s-l-o-w...it's dead..."
"Sure, sure."
"Lets film a rock...over a period of time, decades and decades (centuries), we'll see movement. It's only because no one has ever done it...just like the reason no one has ever levitated anything yet with their mind...it's only because no one has tried hard enough yet, (but that's another thing)."
"Heavy...heavy!!!"
"Both art and science can measure things... both reach out and extent knowledge, but it is only art which has attempted to bring out the inner experience...I mean measuring things which science hasn't gotten around to measuring. Observe a pencil, a blade of grass, a ROCK."
"Ya...art, science...pencils, rocks...GRASS"
"Moments of comprehension are but visual recreations of time (time itself is an illusion) No time, no comprehension. One can't comprehend a rock being if one has not the time."
"Ya ..wow...that reminds me...what time is it? I could really dig a hamburger."
"I don't understand..."
"I'm hungry...famished."
"I don't understand ...you or ROCKS

...I'm innocent."

They both leave...
separately.

Ron Cox

PARKING LOT

Helping to hottop the parking lot will not guarantee you a parking space, but it will increase your chances of getting one next year... because your help can increase the number of spaces by at least 65. Sign up.

Cheryl Eagles

The Mass. Art Library would do astonishingly well if, in the tradition of the N.Y. Public Library and the Brookline Public Library, it set aside one or two fee-free days during which students could return all the library books they have accumulated over the past school year(s).

A PETITION

Petitions are presently being circulated among the student body to keep the annex open for Summer use. Please include your name so that this painting facility can be kept open for you.

Janet Anastasia

SEQUEL TO REVIEW

Recently there has been more and more uneasiness among the art students I know about the traditional artist's occupation of exhibiting in galleries. The reasons are often foggy or not understood at all. Until recently I had rejected this fuzzy resistance myself because I was unaware of its justification. It is important to be clear about the reasons for such an attitude, because the solution we propose may create the same problems as the situation we reject with the result that each alternative is mysteriously unsatisfying. If we say that the gallery is no longer a valid institution and then bring the same art on the street, we may not have solved anything.

What is it then that makes "gallery art" questionable? Only a small percentage of people go to galleries. This group is comprised both of the few who have the specific background, education, and values that make them like (or appreciate) gallery exhibits, and of those rich enough to afford the incredible prices galleries charge for their works.

For these patrons art has some importance in filling certain psychological needs, but it can hardly be said to significantly change the quality of their lives. But if supplying a small psychological luxury (which is what gallery art does) is important, then filling an essential psychological need is more important. Although there is no reason to believe that artists have to do what is important, most people do accept importance as an ethical criterion and this may explain why galleries are less desirable to an increasing number of artists.

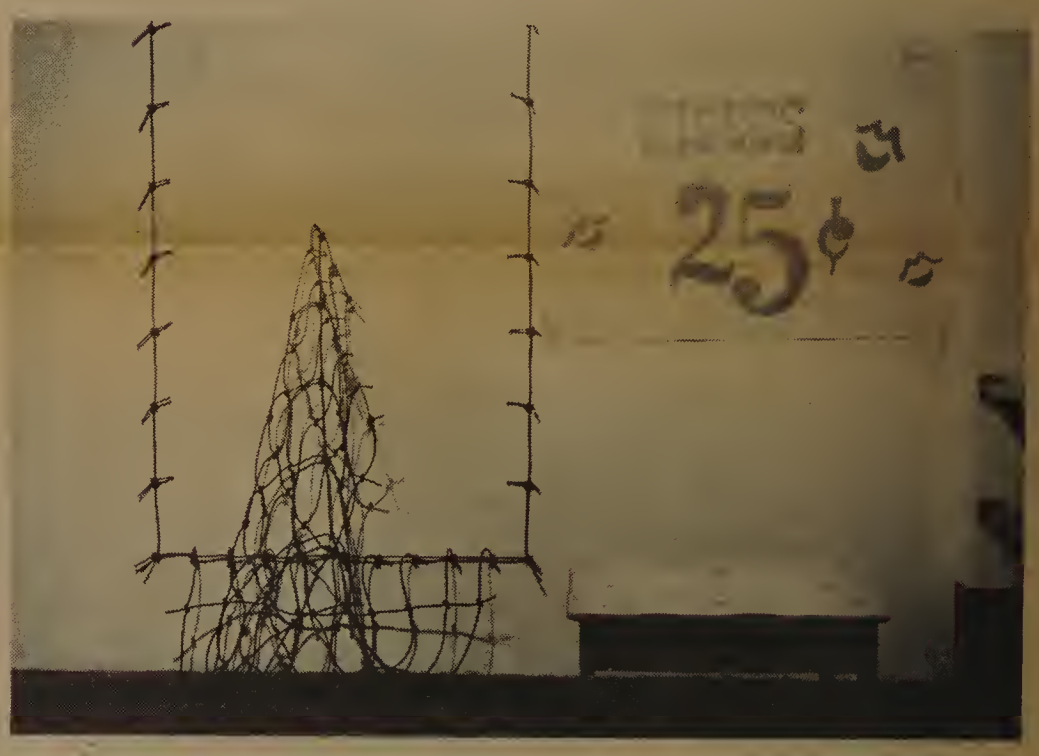
Art isn't necessarily a luxury - sometimes it can be a matter of survival. When destructive emotions are prevalent, art can often be an agent of effectively sublimating them and making them harmless. This is the junction it often had in primitive cultures; when there were no animals to hunt and no enemies to kill, ancient societies often created art rituals which released their hostility without hurting other members of their own tribe. Art that ritualizes aggression could be a factor that makes life possible in cities. (See last issue's review.) This whole field of art is only recently being explored and maybe a good alternative for people who are becoming disillusioned by he the irrelevance of art. It may require a whole revision of ourmstandarddart background which has been mainly concerned with art as a leisure-class-diversion-only when your life is easy to put up with can you become occupied with composition and "color experiences". This is the reason we find it hard to make the "man-on-the-street" appreciate the art we produce, however strong the intention is to "get people involved", or however radical or socially conscious the artist is.

It's like saying: let them eat cake.

ElaineLuti

WARNING!!

All Seniors unsure of their credit standing (and those who think they're sure) should confirm their record with Dean Steeger immediately. It is the responsibility of the student, Dr. Steeger says, to see that he has sufficient credits to graduate. Therefore, any Senior with deficiencies (of which you will not be notified unless you directly inquire) will not graduate in June.



ART BY ROHM AND REMNANTS OF "THE DRUNKARD"

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